

VJ



a dead spot of light...

Introduction

The time flew by so swiftly that I had some difficulties in getting this issue done before the end of the month. Yes, I know how to plan my time, but the reviews needed more care than expected and some of them did not even make it into this edition. So, longer ones are going to appear in the forthcoming (next) one, so much is certain already. Also in terms of the interviews, more can be expected again. Only one made it into this edition, due to time constraints and such stuff, but there will be some interesting reading in the future ... promised.

Viola is the band in the spotlight in the sixth release and I have my reasons for presenting them to a broader audience. I do not want to spoil too much here, but what they did is something I have not heard of too often. Whether you want to give their music a try before you read the interview, is actually up to you, but I want to recommend to all of you the following: approach their art from a neutral perspective and without any kind of preconception.

Well, the other reviews are the usual stuff I tend to stumble over while browsing the Internet. I doubt that many will know the bands as some of these have nothing more than an entry at the Internet Archive; all other ones, like homepages or label sites, were deleted. So, if you see some question marks in the writings, then you have found one of these ominous gaps I was not able to solve.

Moreover, I want to thank all those impatient bands for their numerous visits of my MySpace site. Thank you ... What was that with curiosity and the cat again?

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I hope you enjoy reading this humble work of mine. Feedback is always welcome.

Cheers
Oneyoudontknow (oneyoudontknow at yahoo dot de)

Note:
As usual, no cover artworks were used, due to the messed up situation in International Copyright. If you want to see this changed, then do something about the messed up situation.

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Viola ... one strange track and a similar interview?

I doubt many will have heard of this band. I doubt many metal fans would even call them something to turn to on a daily/weekly/monthly basis. So, before you dig into the oeuvre of this Finnish band, read the review and the interview first, because otherwise you might be astounded how everything fits and holds together.

Review

Viola – Chaos Shall Reign

(Finland; Symphonic Black Metal)

1 Track (MP3 – Self-released) -_-_- (5:47)

[http://www.jamendo.com/de/artist/Viola_\(3\)](http://www.jamendo.com/de/artist/Viola_(3)); <http://pophurts.com/>

Chaos Shall Reign might be one of these weird and outré examples a curious metal fan can be confronted with now and then. It is the urge to discover something new and fresh, which motivates someone to wander off to unknown shores, previously untouched genres and also to new and therefore interesting bands. A source quite applicable for this would **Jamendo**; this Luxembourgian website, whose goal it is to provide bands an alternative platform to distribute their music. Here I stumbled over Viola and their composition Chaos Shall Reign. Yes, I do not only write a sole review on this one single piece, this edition does also contain an interview with the Finnish artists. Believe me, I have my reasons for doing so.

The background of Chaos Shall Reign is explained in the interview part below, so the focus here will be on the music site of it all. Black metal, this is the concept this band is providing here and it follows the symphonic/atmospheric branch. Keyboards in the background, an extraordinary catchy melody as well as refrain and a quite powerful production are the key elements the listener will be confronted with on this one track. The style wakes memories on later **Dimmu Borgir**, but more intense and aggressive, more driven by the guitars and less focused on the keys. Heavy, instead of overtly bombastic, and also done in the right fashion. Some might point to the unmistakable mainstream sound of the performance and perceive it as a negative aspect, but **Viola** combined the ideas quite neatly. Different types of vocals – clean ones (**Tulus** on Evil1999; 'Viking inspired') as well as the typical growls/screams –, a distinct melody line and a clear structure in the arrangements make this one track quite enjoyable. The arrangements are rather simple – just listen to the different types of layers and how they fit together – but the way they had been put together is what makes Chaos Shall Reign so enjoyable. The lack of pretentiousness, the lack of being utterly 'true' or evil and the idea to express this through the music in one way or another provides the compositions with such a neat flow and atmosphere that fans of the mainstream oriented black metal genre will really like this piece of art.

You know what, this track has been an April's Fool by the band and in terms of quality, it is superior than a lot of stuff I have listened to over the years from the black metal genre. A pop band is able to create something better than the 'established' artists or musicians ... go figure...

Interview

Hello there. First of all I want to thank you for the opportunity to interview you on such a 'narrow'/tiny issue. Nevertheless, I have to start with a rather standard question: please introduce you and your band a bit: when was it founded, who are the members, what have the intentions for making music been etc.

TOMMI: Viola was founded around 1999 around two childhood friends (Riku and Esa) from rural eastern Finland who had moved to the bright lights of Helsinki. Since then, the line-up has gone through a whole bunch of changes, stabilizing to the current duo of myself and Riku around 2005. The motivation around Viola's music has always been to bring different emotions to musical form and provide an escapist outlet for ourselves and our listeners in the same way all different kinds of music has done for us in our youth.

So, who had the idea to start this 'new branch' in Viola's oeuvre? And why did you choose to take on black metal in particular?

TOMMI: We didn't really see it as a new branch. Obviously it was more of a stretch than any previous venture, but we've never felt Viola has any certain style that we could not reach beyond. We had always wanted to do a metal song that played with the notion "what would Viola sound like if it was a metal band" and Chaos Shall Reign was what came out.

Do you have some favourite black metal bands, whose music were used as influences? (One of you wears a Beherit shirt, but the shirt of the other band member is not something I cannot identify; what was shown of it on the pictures is simply too small to clearly recognize it)

TOMMI: Riku (the one wearing the Beherit-shirt) doesn't really have a very strong connection to metal. His hardest favourites have been more in the Iron Maiden –genre. Obviously this venture broadened his spectrum a bit in that horizon. My personal metal favourites have been stuff like Ulver (especially the Bergtatt-album), Emperor, Carcass and At The Gates. Pretty aggressive and pompous stuff, mostly. I definitely think metal lost its edge after the mid-90's and even though I still listen to a lot of metal music, I very rarely listen to anything made after that.

On the music:

The track is quite symphonic and atmospheric. Why did you follow this path and did not try to craft something a bit more extreme? Something similar to Ulver's Nattens Madrigal - Aatte Hymne til Ulven i Manden or Darkthrone's Transilvanian Hunger for instance. You could have gone much more 'offensive' levels.

TOMMI: I guess the sound is mostly explained by the original “what if Viola was a metal band” –idea. In my opinion the sound is mostly reminiscent of the more “commercial” side of 90's black metal, like Dimmu Borgir, Satyricon or Cradle Of Filth which personally I never cared for. Then again, I hated the Ulver album you mentioned, since for me, black metal is at its finest in the early Emperor / Ulver –mode where extremity meets symphonic orchestrations. But Viola is not really a very extreme band , so the music came out sounding a bit more pop.

Some words on the recording process: How long did it take you to get it done. Did you always had this particular sort of idea in the back of your head or is the current version of the music rather a result of some sort of 'development'?

TOMMI: The music was done very much like we do everything nowadays – within one month and kind of like a sculpture. We start with a very very basic thing – maybe a riff or a melody line or something to that effect and start bringing in details, shades and layers and parts until we feel we're finished. With this particular piece we went to our rehearsal space to just “jam” on a bass and guitar, recorded everything and then just picked out a few of the riffs as the core of the song. Everything after that just came along in a step-by-step process of about 8-10 sessions in 30 days. This same process we follow for all our tracks whether they're ass-shaking disco stuff, something more experimental – or black metal!

Would it be an underestimation to call your 'normal' music not something metal fans might not listen to turn to on a daily basis? Actually, how have the responses from the 'darker' regions of the music circus been so far? Have there been any? Did you get responses from Finnish or any other black metal fans or bands?

TOMMI: Yes and no. We do have some melancholic stuff in our catalogue that the more dark wave people might like, but generally there's not that much crossover between our “usual” listeners and the people who might like Chaos Shall Reign. It's probably more the other way around that our listeners are more probable to like this track than metal people liking our other stuff. We have gotten quite a bit of positive feedback on this track from people in the metal domain and it has been very very heartwarming, I have to say! Obviously there's been some murmur as well, but the positive side has been surprisingly dominant! The biggest complaint has been by far that the track sounds dated and like it was done in the 90's and that for me is nothing but a positive thing!

I wonder, was Chaos Shall Reign rather an attempt to shock your general audience or the black metal ones -- in the sense of, see what some pop musicians can do? (Especially after metal fans glanced on other band pictures and as the black metal scene has gained some prominence in recent years for some absurdly low qualities in the releases)

TOMMI: We never felt it as an attempt to shock. Obviously we were well aware of the fact that we might shock a few people, but I guess our listeners are very used to our unpredictability by now. Or at least we've already estranged the ones that couldn't get used to it.

What is your view on the black metal scene, with its cliché style of dealing with certain topics (Satanism, dress codes and also music types). In case you have one: has it changed over the years?

TOMMI: I have a very mixed opinion on puritan scenes as I have been very involved in the hardcore punk scene that is just as puritan as the black metal scene. I understand that it's the only way for an underground phenomenon to exist and protect itself from outside threats and conformist forces, but at the same time it makes people act and require others around them to act in a uniform manner, which is a threat to creativity and individuality. I always found the rules and restrictions in the hardcore punk / do-it-yourself scene very restrictive even though I found an immense amount of strength in its ideals. The notion of being unique together is just a pretty ridiculous paradox.

Will this one track ever be released on a CD, tape, vinyl? Are the shirts really available?

TOMMI: Most likely not, unless somebody wants to put it on some sort of compilation or something like that. We'll be sticking to our “1 free song per month” principle for good and it doesn't really make sense to put this stuff out in physical format. The shirts really really were available! We've wanted new shirts for a long time and this was a perfect opportunity to get them done as we had a cool logo and a picture that just demanded to be on a shirt! The shirts were sold out already so they're not available anymore, but there are plenty of pictures of people wearing them.

How long did it take you to get the 'corpse painting' done? Were you already satisfied with your first attempt or did you have to scrap some before you were satisfied?

TOMMI: Not that long. I've done a few in my youth and we had ratemycorpsepaint.com to help us. Obviously we're not as fast as I'd imagine the guys in Immortal are by now, but it was a pretty painless procedure. Which is not something I could say about getting them off...

Who was responsible for the logo? In case you did it yourself, what had your inspirations been?

TOMMI: Unfortunately neither of us is that talented as graphic artists. We had our good friend Tuomo Parikka (www.foureyes.fi) do the design. He also plays in a band called I Was A Teenage Satan Worshipper (www.iwatsw.com/) which regardless of its name is not a metal band.

According to a short 'analysis' at the Metal Archives, the Finns have the highest ratio of metal bands per capita. From your perspective, what would the reasons for this be? (1) Would you imagine this statement to be true of other types of music as well?

TOMMI: Finland is a very metal-oriented nature. I guess the stereotypical Finn is a pretty gloomy individual and a lot of Finnish traditions are pretty similar to traditional metal iconography so it's pretty understandable that metal has such a strong foothold over here. Also the fact that some of the biggest international commercial success stories in Finnish music have been with metal bands (HIM, Nightwish, Apocalyptica, Amorphis etc) has helped pave the way quite a bit.

Why is the Finnish language so complicated?

TOMMI: Good question. Being lodged between Russia and Scandinavia and having shared linguistic roots with Hungarians can lead to confusing results, I guess.

Three reasons why someone should visit your country?

TOMMI: To be honest, I don't have a clue. Everybody always says nature, lakes and stuff like that, but personally those things are not that interesting to me. Personally the reason why I love Helsinki so much is that it's big enough to be a modern capital city, but small enough to fit in your pocket. For me, the perfect place to live, but for visiting purposes, I could think of more vibrant places. So I'd say that I'd suggest a person moves here instead of visiting.

This is rather a vague shot, but I want to try it nonetheless: do you have some favourite metal album and which would that be? (name three to five if possible)

TOMMI: In no particular order as that would be way too difficult! Also, I had a bit of difficulty drawing a line between metal and other hard music, as I really love stuff like Type O Negative, Danzig, Iron Maiden, Moonspell and such. Also, I omitted a lot of stuff on the border of punk and metal (Strife, Catharsis, Blood For Blood).

Ulver – Bergtatt

Emperor – In The Nightside Eclipse

Carcass – Heartwork

At The Gates – Slaughter Of The Soul

S.O.D. – Bigger Than The Devil

Some final words from you if you like

TOMMI: If there's one thing we'd really like to advocate is open-mindedness in music (and everything). A lot of people limit themselves to just doing one thing and build walls around themselves, blocking off a lot of great things. Music is capable of expressing an unbelievably vast array of emotions and moods and limiting your palette only to metal, indie, disco, punk or any other narrow genre is just plain silly to us. Everybody should do themselves a huge favour and learn to see the beauty in all shapes and forms of music.

...and thanks for the nice interview with very good questions! I'm really happy that we made the song if it inspired these nice questions in you!

Tommi

1: <https://pub.needlebase.com/actions/visualizer/V2Visualizer.do?domain=Metal-Index&query=Bands+Per+Capita>

The main section

Zé Pekeño

(Spain; Noise, Harsh Noise, Experimental)

<http://zepekeno.tk/>; <http://www.myspace.com/zpekeno>

Ciudad de Dios, this would be the source of the name of **Zé Pekeño**. It is the name of a child, who, at the age of only eight years, committed a real slaughter in a brothel; information paraphrased from the band's MySpace site. Three CD releases have seen the light of day since and each of them will be discussed in one section of this magazine. Aside from these the band did some videos, which can be watched on their homepage.

Zé Pekeño – KKNegra (2008)

9 Tracks (CDr – Artilleria Pesada) - _ _ - (79:40)

This would be the first release of the band and it is quite extraordinary in length; see above. With tracks whose length ranges from five to over twenty-one minutes, the listener will have to go through quite a different set of approaches and styles. Generally though the music becomes predictable over time, because Zé Pekeño sticks to a certain concept, which is merely varied a bit over time. Noise, ambient and industrial facets make an appearance on this recording and there is an overarching calmness in the recording. The harshness of the later releases cannot be found here, so fans of their latest piece of music, might find some difficulties in appreciating the older type.

So, what is this album all about? The sound is not too offensive or aggressive and comes rather in some sort of ambient fashion with some amount of noise facets. These appear in some sort of oscillating or soundscape fashion, but never reach the point in which a potential listener would have to turn the album off; due to the harshness of the creation. **KKNegra** – by the way, I have no idea what this term refers to – is generally calm and those rare moments in which the music becomes more intense are not able to change the impression of the listener. A lot of motives and ideas pass by, while listening to this album, and wake rather memories on some vague mixture between drone and ambient. You can sit back and relax to parts of the music, you can easily take some moments as background ambience but rather not as a mean to torment your neighbours.



A bit of annoying are the abrupt ending of some of the tracks. The atmosphere switches from noisy drone-like texture to nothing but silence and as this issue appears several times over the course of the release, it becomes some sort of an disturbing aspect. Aside from this, the way the music was arranged, the length of the tracks, the shallowness of the music and also the flyer – written in Catalane language only – are something which in unity give me a hard time to really appreciate this piece of art. According to this site (1) the music is supposed to deal with the following:

this time he is going into less mystical lands, exploring more the terrenal slope of the human emotions (fear, vertigo, distress...)

Am I able to find something of it in the music? Hard to say. Some might be able to identify certain tensions and atmospheres in the concept and how they relate to the 'real world'. Nevertheless, with little information at hand and a music that is a bit too minimalist in style, it is hard to see the differences between the various types of emotions. What is the sound of 'vertigo' or of fear? Is it possible to express it in a somewhat 'objective way', the term often used when noise is discussed? The bottom line on this recording would for me be the confusion which is impossible to permeate. Good or bad? I do not see myself able to give a definite statement on this, but at least from my perspective, the latter one would be closer to the truth.

1: <http://a-pesada.blogspot.com/2008/01/z-pekeo-kknegra-2005.html>

Zé Pekeño – The Land Of The Rabbits (2009)

12 Tracks (CDr – Artilleria Pesada) -_-_- (58:08)

I think the cover artwork lacks weapons. Yes, I would like to see those 'rabbits' armed to the teeth, equipped with rifles, pistols and machetes. The grinning grimaces would be perceived in a different and even more cynical manner, would some kind armament have taken place. Furthermore, this way the music and cover artwork might go a bit more hand in hand.

Anyway, compared with the preceding release **KKNegra** – review above – the music has received a good amount of harshness and of the monotonous, soundscape like motives not much is left here. Instead, the impact of white/brown noise can be felt all over this release, but it rarely reaches the state of being overtly aggressive or too harsh. With the abandonment of those excessive track lengths – the compositions range between 0:32 and 6:56 now – the band is more able to create a dense and consistent atmosphere. There is more flow and less monotonous arrangements in the whole performance on **The Land Of The Rabbits**. Aside from this, an increase in complexity can also be noted. Hence, the minimalism, a slight negative aspect of the preceding release, has shifted towards something more appealing: while the noise dominates the foreground, different types of electronic and distorted sounds create a counterpoint to the texture-like or even monotonous appearance of the noise.

Compared with the preceding album this one is much better and provides a more interesting listening experience. This one track – see explanation below – takes the listener on an intense and slightly disturbing trip. From calm moment, whose textures and motives can hardly be recognized, the music progresses into some vague arrangements, whose concept could remind someone on sounds from an hellish abyss. Strange oscillations, multiple layers of textures, indescribable noise effects ... The Land of the Rabbits is confusing and most certainly not nice.



The label describes the art in such a way (1):

Politically incorrect music for ears that suffer with mainstream media which annihilates our capacity of reason.

This release is neither too offensive, nor is it too calm and therefore plain or boring. The length and its complexity are a challenge, though. How the description of the label fit into this, what the actual background on this release is and what the idea behind some of the tracks are, remain hidden. Noise can be torment, but Zé Pekeño did not try to overdo it on this recording.

Note:

Judging from the sound and how each of the tracks progresses into the next one, I would presume that the whole album is merely one long track, which had been 'cut' into several pieces for this release. My suggestion would therefore be: rip the whole thing as one track and remove those disturbing by the gaps and pauses. Foobar2000 has an option for ripping a CD this way; to name one example.

1: <http://a-pesada.blogspot.com/2009/01/ze-pekeo-land-of-rabbits-cdr.html>

Zé Pekeño – Buh! (2010)

8 Tracks (CDr – Artilleria Pesada) -_-_- (65:57)

Compared with the two earlier releases, this one is nothing but a huge step in the direction of harsh and offensive noise. Calm moments are rather the exception here and nothing but deep layers of noise textures dominate this album. Nothing nice and friendly is left, as 'the torment' has taken over the prominent role on this CD. White and brown noise in various arrangements and conceptions appear on **Buh!**, but the amount of layers of the preceding release, has vanished a bit. With its latest output this Spanish band went a rather straightforward way and narrowed the focus a bit. Actually, this is not even a bad thing, because it provides the band with a bit more of consistency and atmosphere in their art. The music sounds less artificial and has more of a flow in it; a reason why it is easier to enjoy this release than the earlier ones. Moreover, with an increase in harshness comes also a shift in the overall arrangements in the music. Radical shifts in the 'heights' of the tones, which wake some memories on **Merzbow**, can be identified here and this tendency to be more in a flow and progress at a higher rate, gives the performance of Zé Pekeño more intensity.

Like on the earlier outputs, the band took human fears as a source of inspiration; so says the flyer with which this release is distributed. Uranium 238, Wellcome CO2, AIDS, H1N1 ... you get the idea. The verdict on Buh! would be the following: unlike the previous attempts, the target audience for this output is clearly the noise fan base. Zé Pekeño's performance from the point of view

of their progression: more intensity, more aggressiveness and an increase in the level of harshness. This is nothing nice, this is nothing friendly ... this is only one thing: a smash in the face. Noise can be beautiful, but I doubt most people of this planet would agree; especially after they have listened to this particular kind of art.

Note:

This release comes in a DVD case and has two sheets of paper in it, with which it would be possible to understand something of the background of this band as well as this piece of art. The fact that these are (nearly completely) written in English should be emphasised and they enable also someone from outside of Spain (or the Catalane region) to understand some of the intentions of the band and how the art is supposed to be understood.

Closing comment:

Zé Pekeño is intense or better said has become intense. The level of noise increases from release to release and on their latest one, it has reached the point in which the art has become hard to enjoy or even endure. According to their homepage two split releases are in the making and I wonder whether the band will proceed their path or whether there is a chance of seeing the music becoming a bit broader and more varied. Fans of the noise genre should give this band a try.

Il Serpe del Mondo - Il Serpe del Mondo

(Italy; Ambient, Experimental)

10 Tracks (MP3 – Netlabel; DNA Netlabel) - _ _ - (1:01:37)



<http://www.myspace.com/ilserpedelmondo>; <http://www.myspace.com/dnarecord>;
<http://www.myspace.com/brychar>

The World Serpent, according to the band's MySpace site, this would be the translation of their name and you can find it also on the mandala on the front cover of this album. **Il Serpe del Mondo** is a name not many might be familiar with, so why not use more common ones: **The World Serpent** or **Midgarðsormur**. Yes, those who are familiar with the Norse mythology will know the stories which surround this child of Loki and the impact it will have on the fate of the world.

Maybe this confusion about how to properly understand the name of the band had some impact on the art itself. You see, it is not easy to describe the performance of this Italian band in a few words. Or is it? One rather vague one might apply: mysterious. So, how does a 'mysterious' band sound like and how is this expressed through the music? Well, one could argue that being mysterious goes hand in hand with something out of the ordinary. Music, whose concept and style comes with a peculiar set of ideas, whose arrangement and stylistic elements are of a kind bands would rarely use for their type of song-writing. Il Serpe del Mondo are/is – whatever you refer to – different and they celebrate this in a somehow strange way to compose an album. The music might

give you the impression of a tension that never really unfolds itself, but is kept at a certain level in order to preserve as well as to maintain the attention of the listener.

It is the feeling of Arabic or better said Middle Eastern music, which surrounds this album from beginning to the end. The monotonous and distinct pattern of the drums, the play of the guitars, certain instruments and also the fact that a poetry of **Charles Bryant** was used completes this impression. He was an English man and poet, but lived most of his life in Alexandria, Egypt, so it is only natural to pick a work of him for such a piece of art. **A Hundred Carven Gates** would be the track and also the title of his text and unlike the other compositions on this album, it would be the only one with vocals, whose content can be understood by a 'Westerner'. Expressed with a lot of sadness, hardly speaking but more moaning, this is the way the listener is experiencing this piece of poetry and no other approach would have been appropriate here. Flow plays an important role in the concept of the Italian band, and the voice does avoid the desire to move outside of it in any way.

Il Serpe del Mondo consists of music which you are able to hear, but never fully able to turn into. You remain on the surface, scratch a little but on it, take some grains of sand or dust with you, but at the end you feel like a traveller whose path has taken him through a world that has nothing to offer to him except for some vague impressions. It is possible to feel this. It is possible to create such a mood. A melancholic feeling pervades this album and find expression in the sounds and atmospheres. Those vague rhythms and motives, those sound elements, who are too often accompanied by a drone/ambient texture in the background, and take you somehow by the hand; lead on the way. A feel of ecstasy does also occur in some respect, but at the end the inability to take something from this trip is what will remain. The Arabic world is alien to many of us and so is the music on this release. You hear it, but you rarely feel like you could take a deep dive into it.

It is not easy to describe the music. Some might find the overall style too shallow and of a kind that lacks direction. Other will point to the atmosphere and praise it as the outstanding characteristic of the album. Both arguments are valid and this might be the problem of *Il Serpe del Mondo*. To find a definite opinion on this release is by no means easy. So, I leave you with the following: take the trip and decide for yourself. I personally, have found some nice moments on this release, but it is a bit difficult to thoroughly enjoy these.

Torvara – Piedmont BM Assault

(Italy; Raw Black Metal)

4 Tracks (MP3 – Netlabel: Join This Order) - _ _ - (15:30)

<http://www.myspace.com/torvara>; <http://www.myspace.com/jointhisorder>

How this band works internally and whose concept is expressed on this demo is something I am not familiar with, but one of the guitar players – **M (Marco DeRosa)** – is someone whose music I have listened to before. He is/was involved in a number of band, including **The True Endless**, a rather old-school inspired black metal band with some concessions when it comes to the vocals – and as such it is not really a surprise to find him in Torvara as well. Why? Well, Piedmont BM Assault – what a name – follows a somehow similar path and plays the old-**Mayhem** card as well; Deathcrush for instance. **Darkthrone** is another obvious reference – Panzerfaust & Transilvanian Hunger – and to anyone with some knowledge of these type of bands the sound and performance of this Italian band might have become clear already. To anyone else the raw sound – especially the drum are affected by this –, the use of quite catchy tunes with a lot of dynamics, the use of a good amount of tremolo-picking at times with the result of a texture-like sound in the background and moreover a vocalist whose croaking/screaming style would be good, would he appear on a lesser scale, would be aspects to point towards in order to discuss the music in some respect.

While the music is raw fast and pretty straight-forward in the style – and therefore nothing new in particular – the demo has a somehow interesting touch to it not overtly bad or s blatantly rip-arrangements are somehow the level the band reaches for at the listener hardly any time to originality is pretty apparent and respect, the overall positive consistency make this piece of More mainstream oriented fans who have this weird fancy for mention for old-school stuff, They might find something worth



nonetheless. The performance is off of older ideas, the riffs and the good to listen to. Furious, this is times and the compositions give breathe. So, while the lack of cannot be overshadowed in any impression as well as art still interesting to listen to. will hardly enjoy this, but those underground releases, not to should give this release a try. to listen to.

Morgh – A Cold Trip

(USA; Black Metal, Doom Metal)

5 Tracks (CD – Self-released) - _ _ - (17:33)

<http://www.myspace.com/vthebandspace>

Nortt meets black metal. Nortt meets slow black metal. To be more precise, Morgh plays a mixture of several aspects of Nortt's music combined. You have the bell from *Ligfærd* album as well the distinct dominance and impact of the drums; especially Tilforn Tid should be mentioned. Morgh somehow shamelessly took these facets and used them for their own art and even though the elaboration has become by no means full circle, their combination on *A Cold Trip* is as such as to give a good impression of the band's capabilities. Unlike the Danish band the American's oeuvre consist of more facets and a broader attempt; *Over a Frozen Fire* comes with some faster double bass parts for instance. Aside from this the similarities are striking: take the vocals, take the sound – without the guitars – and the drums. You cannot possibly ignore it or 'overlook' it, in case you are aware of the Scandinavian band.

What makes this release interesting nonetheless, is the way in which the ideas were executed. First of all the compositions surprisingly short; 2:42; 2:56; 4:18; 3:36; 4:01. Then the atmosphere lacks this overdone – or done to death – wankering about how miserable life can be, this depressive and hardly endurable tone a lot of bands find so wonderful to cherish these days. *A Cold Trip* is a cold trip; it is nothing but black art, but there is a clear emphasis on the guitars, which come with some really nice solo parts,

and everything else is merely something of a minor impact. No endless keyboard motives, no pointless drone/ambient texture in the background ... Morgh play metal and leave no doubt about this.

It is a bit hard to point to an aspect that should be elaborated further, because then the band might be tempted to venture into the regions of the Cypriote Dictator or the aforementioned Nortt. This type of music is generally a slippery slope, because the mere choice to play music in a slower way will fascinate no one today anymore and also the idea to add ambient elements into the art has proven to be a bad choice; the examples are legion for this. Should Morgh compose longer songs, should a bit more complexity be a solution to venture out of the currently stalemate-like condition? It is a bit hard to say ... and I would give no definite judgement. Well, short tracks can also have their advantage.

In short: if you think the latest development of Nortt gives you ear-cancer, then Morgh might offer you not only a sedative but also a fresh and welcome interpretation of the funeral doom / black metal branch.

Nova Lux – Mar Volucro

(Italy; Black Metal, Acoustic)

4 Tracks (CD – Schneesturm Records) - _ _ _ (23:20)

<http://www.myspace.com/novalux11>

It is necessary to open this review with some explanations:

First, the name Nova Lux translates to 'new light', while the meaning of the demo title would be 'flying sea'. This phrase is related to the Mediterranean Sea and its deeper meaning would be the proclamation of it as 'the sea above seas'. This can be traced back to the hinduistic-homeric tradition.

Well, it is only naturally to have a band from Italy to use their native language, whose close resemblance to Latin makes it a bit easier to understand the actual meaning behind certain phrases or words. And why shouldn't they? Italian has its own sound and atmosphere and the listener is able to get on this release an impression of it. Yes, the croaking style Hostis prevents a clearer idea of it – see **Cenere Muto** for instance –, but glimpses can still be recognized.

Aside from the fallacies, which are all too common in the music of a young band from the underground, the emphasis should here be put on the nice melodies Nova Lux was able to compose at times. These have a melancholic touch – Le Ancestrali Vette Del Domani – but appear not overdone or in a too cheesy fashion; the vocals work as a slight counterpoint to the instruments. Speaking of the instruments, it is difficult to actually describe them as heavy and to sort their style into the black metal genre. The aforementioned track is neither fast or aggressive, nor has it a too depressive concept. So, what kind of reference could be given. A daunting task ... Reverie – without the faster parts – combined with a more sense of atmospheric parts and Gothenburg riffs? Stridor is more straight-forward and aggressive, with some amount of tremolo picking and blasts; no, not the Dark Funeral type, rather something that stopped half way, added melodic elements and kept the keys to the background. The opener and the last track have both acoustic parts and are as such of a different type, but the approach used on Stridor appears there as well in some respect. The music has a cold and icy touch, which has some amount of atmosphere due to the bass in the background; also the drums are not bad.

So, if you leave the shortcomings of the release aside – production, imbalances and too few instruments (one additional guitar would have been neat) – then you have a nice crafted piece of black metal. Something that is by no means perfect, but it has some nice moments ... Really, you should give this release some time, because it is good to listen to. Hopefully the band will be able to polish the music a bit and deal with the aforementioned issues.



Nak' ay – 260 Raw Grinding Bestial Black Metal Punk Noise Devastation

(USA; Black Metal and a lot more)

6 Tracks (Tape? – Self-released) -_-_- (12:59)

<http://www.myspace.com/260bestialnoise>

There is not much you can say about this demo, except that it is of a pretty violent and chaotic kind. Violent not in the sense of being aggressive – the Dark Funeral branch – but rather some form of smash in the face music. Furious music without mercy, blasts and weird arrangements and a vocalist whose screams and growls sound like there would be no tomorrow complete the impression that sanity is something not too close to these Yankees.

The black metal – the riffs give hints to a variety of other genres: melodic death metal, thrash, punk – offered here is quite noisy and has in terms of the atmosphere a punkish touch. You are reminded on the music of Zarach 'Baal' Tharagh at times, especially when it comes to the amount of distortion and how the vocals are expressed. This aggressive touch and 'do not give a fuck' attitude are pretty distinct and a clear reference. Though the better production and the melodic influences from other genres are something the French band would avoid like plague. 260 Raw Grinding Bestial Black Metal Punk Noise Devastation is the first release of Nak' ay and even though its length is a bit wanting, those six tracks are still a lot of fun to listen to; well, from the perspective of someone whose musical tastes are quite broad. Others might find the music a bit difficult to thoroughly enjoy, due to its overall fast-paced kind. Yes believe me, the title of this output sums up the impression you might gain pretty well. Each of the phrases is true in some respect, but unable to describe the entire performance alone. Weird.

(the writing of the band's name was confirmed via an exchange of e-mail, just in case someone was wondering about the variety of different ways that it appears on the Internetz)

Glaukom Synod – The Unspeakable Horror

(France; Electronic, Extreme Metal)

13 Tracks (CDr – Self-released) -_-_- (40:18)

<http://www.myspace.com/glaukomsynod>

Lovecraft ... he is an inspirational source for countless of artists. Some of them try to stay close to his intentions and ideas, while other merely take phrases of the concept from him and put these into a different framework. Glaukom Synod would be an example for the latter, because of the actual 'Horror' not much can be felt on this release; except maybe for the sound and style of the music, to which some would actually refer to with a similar if not identical phrase.



Yes, an Unspeakable Horror or an indescribable type of music, this is what the French band's art is all about. Electronic beats, metal riffs – no, this is not metal, just to avoid confusion – and distorted vocals; these would be the basic ingredients of Glaukom Synod. When you take a look at the actual result, then the difficulties begin. It is fucked up. Some imagine industrial music being influenced by mechanical human artefacts and their sound reflects or give hints on the era the track was composed in. To say something of this sort about this album would be misleading, as the French band did not mimic it ... they actually raped it. The somehow disgustingly sarcastic undertone of The Unspeakable Horror makes it a real challenge to thoroughly enjoy this release. Sterile bombardments of beats, those blasts and odd disruptions of any kind of melody and atmosphere make it anything but an easy listening experience.

Judging from the track lengths, the release is separated into three different segments:

tracks 1&2

tracks 4-8

tracks 9-13

(the twelve seconds of track three should be assigned either to the first or second part)

Moreover, as I used the Internet for tagging the release, the numbers for last five tracks indicated some form of unity or coherence. Is there one? Hard to say. The music is quite chaotic and extreme and these two descriptive terms might be the only constant elements. Those weird breaks are appearing again and again, the drums have also their share of the cake in one respect or another, samples and other electronic elements ... samples ... there is so much going on in so many different types that to narrow them down is simply impossible. Industrial, but fucked up... something like a rollercoaster in which the audience is treated with drugs – in order to create hallucination – and mistreated with the use of electrical shocks again and again.

Yes, the music from this French band is by no means easy or trendy. It has some subliminal and nasty undertones, it is a grinning face whose expression gives us a sickish feeling, it is everything but commonplace. What an extreme world it would be ... the one outlined on this release.

The Unspeakable Horror is exactly what is proclaims to be: an audio horror, of a truly unspeakable kind.

Josek Nadek & DMAH – Dreaming in R'lyeh

(???; Ambient, Experimental)

1 Track (MP3 – self-released) -_- - (5:38)

<http://surrism.phonoethics.com/>; <http://www.archive.org/details/surrism-phonoethics>

This one track, and not even a long one, deals with the forsaken city of R'lyeh; this abominable place of the Lovecraftian universe. Sunken in the depth of the Pacific ocean, it is home to the mighty Cthulhu and his minions; who, while in a deep slumber, wait for their time to come and to rule over this planet again. Such is the story once written by the American writer H.P. Lovecraft in his novels. The whole myth had been used for countless interpretations and art concept, so the one by Josek Nadek & DMAH is merely one in a large number.

Generally, I am often disappointed by those takes on his writings, because they often tend to be lack this special atmosphere or some sort of outstanding characteristic, which would be so common to the stories. Also this one is by no means perfect and it has not so much to do with the actual execution of the art, but rather with the overall length and the limits that come with this. Less than six minutes does not leave much room to explore such a vast topic, like it is suggested in the title of this track, and even though an endless loop sequence is not far away, it is still a bit too far away from being 'closed'.

The music itself is quite interesting. The intensity with which the textures and motives bombard the listener is quite appropriate for the Lovecraftian universe. You get an idea of the madness which is the one red line that moves through all of his writings. The chaos, the weird arrangements, this odd as well as catchy tune in the background – it sounds like reverberating chambers or some obscure instrument, whose information are spread in this melody line (#) – and also the drone/ambient textures really help to give the impression of some of this artificial universe's innermost characteristics. Intensity is created by the industrial elements and how they fit into the whole creation. The sounds at the opening as well as at the end remind me of something but I simply cannot make out what. Maybe a computer game, maybe a different band ... suggestions are welcome.

Anyway, Dreaming in R'lyeh is really good to listen to ... the only downside of it all: the length. More please.

Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn.

(#) for those who do not get it: Lovecraft's The Shadow out of Time.

Entertainment for the Braindead – Roadkill

(Germany; Folk)

10 Tracks (MP3) -_- - (36:24)

<http://www.myspace.com/entertainmentforthebraindead>

Braindead ... this is exactly how I tend to feel at times. Braindead when looking through the window towards the outside world and see the mess this planet has become, braindead after having listened to too much commercial music and braindead after having watched too much stupid TV. You reach the point in which the vacuum inside the head is simply too powerful and too dominant; it backfires on your life as it reaches the level of being an endless and monotonous existence. Bereft of any cheering and fresh facets, loaded with vague and inexplicable memories of the past; those demons whose existence is never put to rest and who haunt you for all eternity.

Generally, it is good thing when you listen to a piece of art and memories of various kinds pop up in your head. This album reminds me of the attitude expressed by Nirvana in their famous composition "Smells like Teen Spirit", of Spaghetti Western and of the good ol' spirit of the southern USA country/folk. Hell, the melodies are so damn good to listen to and the voice is such a heck of well suited that you simply do not want the music to stop any time soon. Surprising is that despite its emphasis on a positive vibe, it does not come in such a fashion as to impose itself on the listener. Roadkill is more of a 'laid back'



kind and the lyrics give the music a slight ironic touch now and then. Thank you, no endless pathetic wanking about how your latest fuck made you write an entire album and run around naked in the streets. Björk's lyrics are so annoying at times... I simply cannot stand them.

Simplicity is key here. Simple structured tunes are accompanied by the vocals of Julia – she runs this one-female-band –, are the basic concept here. Different layers of instruments, whose slightly confusing arrangement, give the idea of a slight challenge for dominance. Just as the weirdness, in which the music progresses now and then, comes with an impression of some sort of overall control; the thing we Germans have gained some prominence for. At the end of each track, you can hear the laughter, because you realize it was all a joke and it was all a play with your mind, with your sanity. Multiple layers of melodies and vocals, a quite linear song-writing and a transparent production/mix create together a quite positive vibe. Even though the instrumentation consists basically of nothing but a banjo, this limitation does never get boring. There is a nice swift sound, which surrounds the entire release. You might find it difficult to dance to it, but the food tapping is something you will hardly be able to avoid.

You really feel like riding on a horse through an endless prairie, while listening to some tunes on ... pirates ... awesome. I better get a horse ready. Recommended? Absolutely!

Pocka – Uhrwerk

(???; Ambient, Experimental)

9 Tracks (MP3 – Netlabel: Kurzwellen) - _ _ - (64:10)

<http://www.archive.org/details/kwn001>

A Buddha machine is a neat little thing and it is so very appropriate for loops and such stuff. Uhrwerk – clockwork in English – was crafted with this gadget and it is possible to feel this from the beginning on to the end. Loops come with repetition and too many repetitions lead to monotony ... so, you might have a basic impression of the music already. Pocka play ambient music, but tend to drift away into quite minimalist realms; take the opener for instance. In a comment at the Internet Archive – you can download the album from there – the aspect of dreams and how appropriate the music would be for this was mentioned and is it possible to provide a similar statement?

There is a deep calmness in the composition of the textures and motives, there is a deep sense in the overall structure and the way it attempts to lure the listener away. It is easy to appreciate it and take the trip. And even though the music progresses in a slight surprising fashion at times, do not expect to meander through the same realms of the ambient world again and again. **Pocka** vary their style quite a lot over the release. The opener is quite dreamy, monotonous and minimalist, while later ones show hints of industrial influences and are therefore more direct as well as intense. Yes, the overall concept remains the same ... somehow – those loops created by the Buddha machines – but the outcome differs quite a lot and this might be an aspect that gives this release some sort of an ambiguous touch. Moreover, as the track titles are nothing but song-lengths, it is impossible to try to look beyond the music and into the intentions to create it.



Dream music or dreamy music? While this is true for some tracks it is a misleading statement for others. Similar to **Mortesium's** Silent and Serene, also Pocka's Uhrwerk comes with track which would break out of the overall calmness. Some sounds remind on **Pink Floyd** – 7:12 for instance on Shine on you crazy diamond –, but the tension never fully reaches the breaking point. So, while the listener might anticipate more to come, it all drowns in an endless monotonous round of repetitions.

Peter van Cooten – Vuvuzela Stretch Mix

(Netherlands; Drone, Ambient)

1 Track (MP3 – Self-released) - _ _ - (10:01)

<http://www.vancooten.com/blog/>; <http://www.vancooten.com/blog/?e=310#body-anchor>

I am slightly sad that I did not happen to stumble over this track while the Fifa World Cup was still ongoing. What an ample example it would have been to convince those who hate the **Vuvuzelas** that this 'instrument' can actually be used to create some nice and fascinating music. Yes, most will see it merely as a horn from hell, a piece of plastic whose main purpose is to create a deafening wall of noise. To those who never had been or maybe even never will be fascinated by the drone genre, the behaviour of the football fans in South Africa was a slap in the face, a disgraceful and behaviour that must not be tolerated. The Fifa and the TV stations were pressured to do something about this 'audio torment' ... so much about tolerance.

Personally, I like(d) this 'sound of wasps' that was in the air of all the matches; sometimes, sometimes less, because it depended on the teams that played against each other and not every group of supporters used it on the same level. Peter van Cooten thought something similar and used a small sample from the USA – UK match (#1) and manipulated it a bit. The program of his choice was **Paulstretch** (#2) and the final result is quite interesting. The intense noise originally created by the Vuvuzuelas has shifted towards something more 'dronish' and the additional ambient textures lead the 'music' into even more different directions. Surprisingly calm with some surprising eruptions of the original sound of the instrument, might sum it the whole performance up succinctly.

It can be debated whether the 'experience' of the Vuvuzelas is not distorted a bit too much here. When you keep the responses from the TV audiences in mind and the outrages about this constant wall of sound, then not much of it can be felt in this one composition. Maybe someone who is ignorant about football and what happened during the Fifa World Cup in South Africa might have some difficulties in actually setting this 'interpretation' into its proper place. Personally, I would have liked the music to be more harsh and aggressive. Why? Well, because this way the whole impact of the Vuvuzela would have been felt. Its directness, its offensive character and its really noisy sound. This track by Peter van Cooten is good ... but it is just a bit too nice... and calm.

Note:

As the sound is a bit thin and due to existing imbalances in the volume, I strongly recommend to listen to this piece of art via headphones.

And to those who cannot get enough of Vuvuzelas, I want to recommend this site:

<http://www.vuvuzela-time.co.uk/>

Additional links:

#1: <http://www.archive.org/details/SampleOfVuvuzela-MatchUs-Uk>

#2: <http://hypermammut.sourceforge.net/paulstretch/>

Vardoger Derelict – Vardoger Derelict

(USA; Black Metal, Noise)

8 Tracks (Tape – Trench Gun Tapes) - _ _ _ (41:20)

7 Tracks (CD – Trench Gun Tapes) - _ _ _ (38:25)

<http://www.myspace.com/vderelict>; <http://www.myspace.com/trenchguntapes>

Does black metal have to be nice? No ... absolutely not. But by listening to the mainstream branch you might actually get an impression that this particular type of music would be valid for the entire genre. Polished powerful productions, balanced instruments and everything tuned in such a way as to be 'friendly' to the ear; this is what you can find there. The particular noisy stuff from the underground is something not many will lay hands on.

Vardoger Derelict's art is extreme. It is noisy, it is disturbing and anything but nice. Not only the vocals help to create this impression, the direction the music tends to drift into has not much to do with metal at times. There is just this wall of noise, which is created by the distortion of the voice as well as the instruments. Luckily the band never wanders off into the direction of overdoing it in terms of the tempo or noise. Both remain on a tolerable level and the atmosphere is therefore rather 'sickish' than annoying/disturbing.

Either doom-influenced or rather fast-forward, the band seems to be uncertain about how to create the art best. The same can be said of the vocals, whose level of dominance and sound vary over the course of the recording. Well, it is the band's first recording, so some amount of experimenting is only natural. To find it on such a degree like here is nevertheless slightly irritating. Especially the track Pestilence Upon Glass Wings stands out: unlike the other compositions it consists of an acoustic guitar, while some 'dark vocals' express some lyrics. Where is the consistency? How is it supposed to fit into the rest of the album? This aspect remains hidden to the listener.

What is the bottom line of this release, then? While I like the harshness of some of the tracks, others tend to turn me off a bit. To have a flow in how everything merges together is important to me and I have some difficulties in actually finding it here. The **Zarach** 'Baal' **Tharagh** influenced vocals are tiring a bit at times and the music only get interesting, once the band steps on the gas pedal. A first release of a young band ... nothing more.

Note:

Written on the eight track edition.

Grimwald – The Berserker

(Italy; Black Metal, Ambient)

5 Tracks (CDr – Self-released) - _ _ - (26:42)

<http://www.myspace.com/grimwaldband>

Grimwald and Darkthrone have something in common: their names refer to a dark place or scenery. Moreover, the Italian band plays music whose style and concept point towards the Norwegian one as a main source of influence ... but to describe them as mere copycats would do them an injustice. You have some ambient parts woven into the compositions and they are a some sort of counterpoint to the harshness of the black metal part.

There is a somewhat clear distinction between these two facets and even though some smaller interludes as well as vague background textures appear in the music, the acoustic and keyboard parts are nearly only allowed to exist at the opening or at the end. And what about the rest? Well, it is heavy and old-school black metal – with the exception of *There I betook myself*, whose sound and style is quite different – of a style that is not particularly new but executed on a good level. This is not supposed to be understood as some sort of a complaint. Those influences from **Immortal**, **Satyricon** and **Darkthrone** – yes, the old stuff every time, yes, thank you – merge together neatly on *The Berserker*. Moreover, the vocalist does not suffer from some sort of pathological narcissism and keeps the voice back enough in order to give the instruments enough room to unfold their potential. Further, the opener wakes some memories on **Morgul's** *Parody of the Mass* album; due to the way the piano (keyboard) was used. This special kind of atmosphere is something I am really fond of. This counter-point to the harshness of the metal, this neat transition towards the next track... alas, it is something not many bands get right. Aside from this, also the song-writing is quite interesting. The way tempo and arrangements are varied leaves quite a positive impression on the side of the listener; *There I betook myself* is not always convincing, though.

It is necessary to point to the overall sound and production. The way everything merges together gives the impression of a band that actually spent some time on getting their stuff done right. None of the instruments or the vocals head for the dominant part and everything is therefore in a neat flow. Also the keyboard aspect works into this. It is really possible to sit back and enjoy the music, wander through the different layers and discover all the facets, which had been woven into them. When there is something I have to point to as 'unconvincing', then it is the song-writing. At times the music feels a bit too 'loaded' with unnecessary pathos – *There I betook myself* – and on a much smaller scale also the other tracks.

Yes, the wheel was not invented here anew, but you should trust me when I describe the performance on this demo release as something really worth to check out. Old-school black metal with ambient facets and executed in a way that makes sense; take the opening of *Frostwald* for instance. So, those who have a fancy for this type of music and are a bit open minded, should definitely give this release a try.



Diascorium - Abstractions of the Absolute (EP)

(UK; Death Metal, Black Metal, Grindcore)

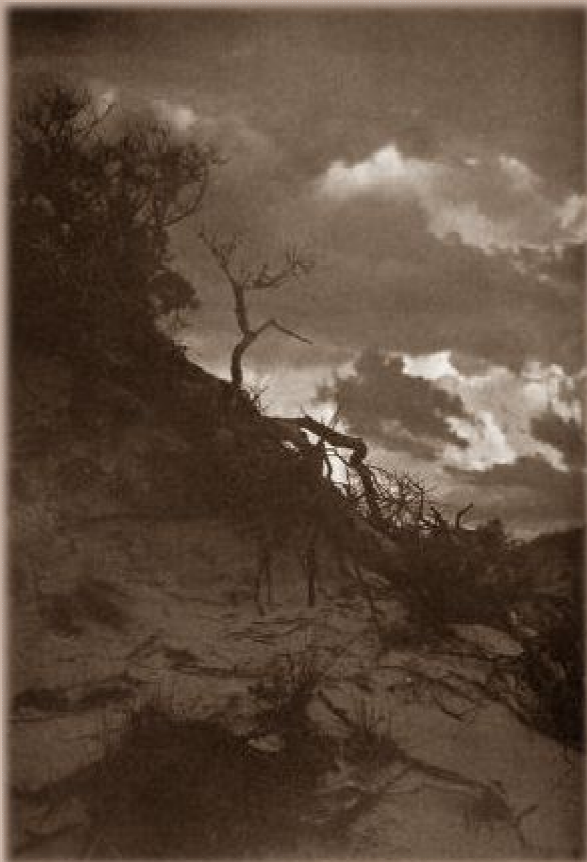
4 Tracks (MP3 – Netlabel: Torn Flesh Records) - _ _ - (15:35)

<http://www.archive.org/details/TFR125-Diascorium-AbstractionsOfTheAbsoluteEP>; <http://www.myspace.com/diascorium>

Nasty and aggressive, high pitched screams, growls, weird tempo arrangements ... this release by **Diascorium** is not only well produced but comes with some aggressive fast paced extreme metal stuff. While the vocals are a mixture between black and death metal, the riffs show some hints on the latter one, especially due to the technical nature of some of them. Solos were woven into the compositions, breaks appear numerous times and in different styles and the band seems to be out for nothing but a pure rampage; this is what you can find on "Abstractions of the Absolute".

Diascorium seem to prefer fast music and even though two tracks are rather long, especially when taking the average length into the consideration, they are not boring or overloaded; both extremes can appear next to each other in one way or another. Be it rather short – less than two – or a bit more 'extended' – around six minutes – what is offered on this ep is nothing but a quite fucked up piece of art. The listener quickly gets the idea what the band wanted to express. To be frank, there are no unexpected arrangements and motives, simply because the whole release is nothing but a confusing piece of art. When uncertainty is the one constant element, then the countless explosions and shifts in the music are nothing but the basic principles; the one element with

which one expects to quench the thirst. To describe the music as chaotic would be misleading. There is some sort of a red line... and the band attempted to follow it and stick to it; at least in certain degrees. Once the classic-influenced outro music, those violin-like (keyboard) tunes fill the air, then the weird trip has received a strange counterpoint. This juxtaposition of these differing characteristics, this reciting of the opening motives, this embrace of calm moments, while the aggressive ones dominate the entire spectrum on such a great scale, add a special note to the overall impression. So, it is not only the 'hard stuff', there are also those moments in which the arrangements guide the listener back into the real world. A small glimpse into this alternative brutal or confusing reality was opened, but at the end everything turns back to normal ... just as nothing has ever happened.



Gore Obsessed – Last Cannibal World

(Netherlands; Death Metal, Grindcore)

5 Tracks (MP3 – Netlabel: Torn Flesh Records) - _ _ - (7:33)

<http://www.archive.org/details/TFR127-GoreObsessed-LastCannibalWorld2010EP>;

<http://www.myspace.com/goreobsessedmetal>

5 Tracks, less than two minutes on average ... and it is a death metal band. Well, anyone familiar with this genre might already get an idea on what to expect. Not too complex stuff, the mandatory samples from old horror movies – Italian Jungle Cannibal ones in this respect – and the all too typical track titles as well as cover artwork. In terms of Last Cannibal World the visual aspect comes in black and white and without

the gore or 'open casket' absurdities a lot of releases have gained some prominence for. So, no open torso, no blood and no gore. You might suspect otherwise, when you are merely familiar with the title.

The music offers well produced and powerful death metal, whose vocal style is generally 'limited' to 'normal' growls with some rare screams or grunts. Even though the band describes their art as 'raw and d.i.y.' not much of the former aspect can be felt. The music has a lot of drive, is fun to listen to and even though it is rather short in length, the overall performance is quite positive one. When there is something I have to criticize, then it is the similarities in which between the tracks. At times you get the impression that the difference between these is not really big. What about a solo? Or some sick guitar leads? Not here. Well, still fun to listen to

...

Edgeist – Assembly

(France?; Techno, Industrial, Noise)

5 Tracks (MP3 – Netlabel: Clinical Archives) - _ - _ - (16:36)

<http://www.edgeist.net/>; <http://clinicalarchives.blogspot.com/2010/07/ca391-edgeist-assembly-ep.html>

It must have been the sound of the Italian band **Demetrius Grave**, whose electronic beat-driven black metal hybrid opened the spheres into this peculiar type of art for me. Those additional sounds and manipulations on their “The City is so Big” release are rather the exception than the rule, while the majority of the bands follow a rather conservative if not conventional approach; when it comes to this extreme kind of art. So, while drum-computers have become pretty common throughout the metal scene, their sound is generally as such as to mimic the real drumkit in one way or another.

Edgeist are not metal... but the beats on Assembly wake memories on the music mentioned in the first part of the paragraph above. Their sound as well as their impact on the art has a certain amount of fascination due to the additional layers of noise, which play an important role here. Dirty industrial meets ‘techno’ might give an indication on what to expect. On the one hand the dynamics, on the other the manipulations and together they create quite an interesting experience.

Neither too offensive or aggressive, neither too plain or too predictable. The mixture was well established here and even though a bit more intensity would have been neat, those five compositions are actually quite good to listen to. Unlike music from the industrial genre alone, the drive of the techno basis adds a somehow special touch to the whole approach. There is nothing monotonous, there is nothing too common in the performance, because the breadth in which the concept is presented, creates an interesting tension from the beginning to the end. Even though Assembly is not something too close to the black metal scene, those ‘bands on the border of the genre’ with their experimental oeuvre, are too far away from Edgeist and it is to fans of this particular style who might want to give this band a try.

Index pictures:

<http://www.archive.org/details/irishlifelandsc00walk>

<http://www.archive.org/details/adventureinphoto00thaniala>

<http://www.archive.org/details/cu31924030707867>

<http://www.archive.org/details/photographyfinea00bailrich>

Outlook:

More interviews

Reviews

Hopefully an essay

Poetry again

And those really old pictures

